

Āryan immigrants seem to have been a homogeneous community : gradually when their number increased, and they found a scarcity of women among them, they went among the Dravidians, and took the women of the latter as their wives, and thus became mixed with the aborigines. Later, when they had bred a sufficient number of females to serve their purpose, they closed their ranks, and forbade any further marriage. Thenceforth they became endogamous like the castes of today.

We know that in all primitive societies magic or religion plays a very important rôle, and it was the same with India. The true explanation of caste is not to be found in economic grounds based on materialistic principles, but in their primitive faith. Since both the Āryans and the aborigines were adepts in the art of magic, it was not difficult to find one common ground on which to meet. Their magicians became the priests, and were placed at the top of the ladder, if not from the very beginning, at least very soon. By this amalgamation both the Āryans and the Dravidians were satisfied, for each secured a position for himself, each according to his merit. The Vaiśyas and the Kṣātrīyas too became gradually mixed, and remain so to the present day. The Śūdras alone are the possible remnants of the ancient dark-skinned population of India, unless here, too, they have managed to secure a higher position for themselves either through influence, power, money, or hypergamy, or through all of them. To sum up, therefore, **Caste is not an Anthropological Division, but is the outcome of Primitive Superstitions.**

LIFE OF RISHI PĪR PAṆDIT PĀDŠAH.

A Great Hermit of Kashmīr.

BY PANDIT ANAND KOUL, ŚRĪNAGAR, KASHMĪR.

SAINTS are apostles with superhuman energy, who appear in this world from time to time to remind the apostate of the Creator and His grace. They are founts of inspiration. Their deeds strike the chord of devotional feeling and nobler sentiment among those people who trace the gods to man's ancestors and to whom every echo of days ancestral is cheering and inspiring. Their lives are a thrilling song, and, indeed, this age does not require to harp on, or hearken to, a nobler theme. Their pure lives lead us to wider-hearted appreciation of higher values, and are a contribution to the spiritual ideas of eager-hearted mankind, like the culture of Greece and the laws of Rome. Some of the accounts seem magnified portraits of the real men and recall Shakespeare's prophetic seers, but one cannot take the risk of modifying, revising or expurgating them, considering that those pure souls were really the manifestations of the power of God, and that the bygone generations, through whom the traditions have descended, were not unmindful of scrupulously preserving historical accuracy.

Rishi Pīr was one of the most famous saints or supermen of Kashmīr. He was born on the 6th of the dark fortnight of Baisakh V.S. 1694 (1046 A.H.; 1637 A.D.). The chronogram of his birth is given in following Persian lines :—

ز بهر سال تاریخ قدومش . دل و طبعم بهم کردند تدبیر
بگو تاریخ این فرخنده کلام . از آباد آباد ملک کشمیر

Translation :—

For the year of the date of his coming

The heart and mind consulted each other.

Say the date of this auspicious speech :

May the country of Kashmīr be happy through him.

Purified as he was from all earthly dross, we might fitly call Rishi Pīr a peer among *pīrs* (saints). His father, named Paṇḍit Govind Khushu, lived at Bhaṭṭyār Maḥall in Śrīnagar. His mother came from the village Gushi (Uttar *parwana*). She gave birth to him near the bridge at Sopūr, while she was once on her way from her father's house to her home in Śrīnagar. When five years old, Rishi Pīr's investiture with the sacred thread was performed. His marriage took place when he was seven years old. Soon after, he lost his father.

* $1091 = 1707 - (13 + 1) = 1694$ $= 616 + 1078$ $= 1694$

Rishi Pīr had a religious turn of mind from his very childhood. At 14 years of age spurred by insatiable thirst for knowing God, he used to go to the Hari Parbat daily. One day he was tired and fell asleep there. He had a dream in which he saw the goddess. She asked him what he wanted. He replied: "I want a spiritual guide." She told him that he would meet one on his way home. When he woke up he regretted that he had not asked the goddess herself to be his spiritual guide. However, he went from there and, near the shrine of Lakshmi, he met Kṛishṇa Kār, who was a famous hermit living at Raināwāri. The keen eye of the latter soon appraised Rishi Pīr, and, after revealing a glimpse of divine knowledge to him, he kept him with his chief disciple, Zinda Pīr, who, within a period of six months, infused new warmth into him and kindled the flame of divine vision in the house of his body.

Rishi Pīr used to go round the Hari Parbat daily, as stated above, and used to walk outside its bastioned wall, and on reaching Sargū Darwāza, where there is a full view of the Chakreshwar, he used to run as if the effulgence of the goddess was unbearable to him. He was invariably accompanied by a large band of his disciples, among whom two men, named Nānak Shāh Āzari and Aita Shāh Malang, were his favourites.

Rishi Pīr used to work miracles. But this is viewed with disfavour by saints walking in higher spheres, in whose eyes every action tending to show personal and worldly aggrandizement sullies the true love of God. Rūpa Bhawānī, a famous hermitess who lived in his time, therefore, remarked: "*Rishis piyeyih tembra parantu tsājīn nah*," meaning that a spark had fallen on the rishi, but he could not bear it.

However, by working miracles Rishi Pīr's fame for sanctity spread far and wide, and people, out of respect towards him, began to call him Pādshāh (king). He used to be carried by his disciples on a throne. He got a seal made and on it engraved *Pādshāh-i-jahān*. The engraver secretly sent a report of this to the then emperor of India, Aurangzeb. His Majesty became incensed and deputed an orderly to Kashmir to seize and conduct Rishi Pīr to his presence at Delhi. When the orderly reached Śrīnagar and went to arrest Rishi Pīr, there was great commotion among the people. Rishi Pīr was informed of this. He said he must obey the imperial orders. He asked his disciples to give food and shelter for the night to the orderly. He further told them that he must be left alone in his room that night and that the door should be chained on the outside. They did as they were instructed. Rishi Pīr, by the force of his occult powers, appeared before Aurangzeb at Delhi, riding on a lion, and terrified him, asking why he was being troubled; whereupon the emperor wrote out an order countermanding the previous one, with blood pricked from his little finger with a knife, and gave it to Rishi Pīr. In the same order he commanded that Rishi Pīr should thenceforth be called not only by the title of *Pādshāh* but by that of *Pādshāh-i-har dū jahān*. Next morning, when Rishi Pīr's disciples opened the door of his room, he gave them the emperor's order, with instructions to hand it to his orderly. The orderly, on receiving it, returned to Delhi.

The emperor, on rising from his bed next morning, felt greatly frightened and quickly wrote to the then governor of Kashmir, Saif Khān (who held the post of governor from 1665 to 1668, and again from 1669 to 1672 A.D.) directing him to go to Rishi Pīr and present him with a *jāgīr* on his behalf, and ordering, further, that the rishi should thenceforth be called not only by the title of *Pādshāh*, but by that of *Pādshāh-i-har dū jahān*. The governor went and presented him with a *sanad* for a *jāgīr* for ten villages in the Devsar *pargana*.

The Muhammadan tradition is that, after Aurangzeb had sent his orderly to arrest Rishi Pīr, some of his ministers assured the emperor that it was a false report of the seal engraver that Rishi Pīr desired to assume the sovereignty of Kashmir, he being a holy man to whom worldly power was repugnant. The emperor thereupon issued a second order, countermanding the first and commanding that Rishi Pīr should be called by the title of *Pādshāh-i-har dū jahān* ('king of both worlds,' i.e., of this world and the next). Thenceforth Rishi Pīr was called by this title.

Once Rishi Pir was invited to a feast by Shâh Muhammad *alias* Akhûnd Mullâ Shâh,* of Badakhshân (tutor of Dârâ Shikoh, eldest brother of Aurangzeb), who used to reside in the Dârâ Mahall built by Dârâ Shikoh. The monastery of polished stone of great architectural beauty (built by Jahân Ârâ Begam in 1650 A.D. at a cost of Rs. 60,000) which is still extant, was attached to the Dârâ Mahall. The above buildings are situated on the southern slope of the Hari Parbat hill, commanding a picturesque landscape. Rishi Pir knew by inspiration that the intention of the Mullâ was to destroy his caste. He, however, accepted the invitation on the condition that the food cooked should be served entire on covered plates and nothing should be eaten by anybody before he himself removed the covers. Mullâ Shâh agreed to this. He got rice boiled and fowls cooked by Muhammadan cooks. Rishi Pir, humbly and meagrely garbed as usual, went to Mullâ Shâh's residence at the appointed hour. In the words of Kipling, "he scarce had need to doff his pride or slough the dross of earth." The door-keeper, not knowing him, would not let him in, thinking that he could not be the guest of the evening, for whom such great preparations were being made. He expected that he would be a great personage dressed in shawls and lace and would be accompanied by an escort. Rishi Pir returned home and, after casting off his humble habiliments and dressing himself in raiment gaudy and gay, went again to the feast, taking a large number of disciples with him. When he reached Mullâ Shâh's residence, the door-keeper this time saluted him and unbarred the gate that he might pass through the gallery to the reception hall. Mullâ Shâh received him with due honours. When he took his seat in the brilliantly lit and richly decorated hall, the host, who was a renowned composer of sacred verses (having composed one hundred thousand couplets of mystic poetry unfolding his knowledge of God and spiritual truth), expressed his intense pleasure by welcoming him in the following Persian couplet :—

امشب شاه شاهان مهمان شد است مارا
جبریل با ملائیک دربان شد است مارا

An emperor has become our guest tonight ;

Gabriel, together with the angels, has become our door-keeper.

One of Rishi Pir's chief disciples, Aita Shâh Malang, in reference to the above, recited the following Persian couplet :—

در کارگاه وحدت کثرت چه کار آید
شده هزار عالم یکسان شد است مارا

What availeth plurality in the glorious hall of oneness (with God).

Eighteen thousand worlds have become all the same to us.

Then Rishi Pir put an end to this oratory, which savoured of egotism, by repeating the following Persian couplet :—

در مذهب گدایان مرسل نبی نه گنجد
سامان بینوایان سامان شد است مارا

In the religion of the mendicants there is no room for the apostle (or) the prophet.

The Wealth of the Indigent (God) has become our wealth.

After this, the plates, duly covered with lids, were brought before the party. Rishi Pir stretched out his long sleeves and bade them eat. The guests present sat mute in wonder at this strange behaviour. On being asked by the host what he meant by it, Rishi Pir related the whole story of how he had been treated by the door-keeper when he had come in his ordinary clothing, and how he was received when he came again arrayed in elegant attire, and exclaimed ironically that man counted nothing, but clothing was everything. Mullâ Shâh asked for his pardon, saying that the door-keeper was unacquainted with him. Rishi Pir now asked the party to take off the lids from the plates laid before them. They did so, and lo ! fowls came out alive. One fowl was without a leg, and, on inquiry, it was found that a cook had eaten it to test whether salt had been added in due quantity. Rishi Pir told

* He died at Lahore in 1661 A.D., and was buried close to the tomb of his master, Miân Mir. He had been summoned there by Aurangzeb at the instance of Dârâ Shikoh's enemies.

the cook to give his own leg to the fowl to replace the one he had eaten. One of his disciples, however, pointed out that a human leg on a fowl would look monstrous. *Ākhūnd Mullā Shāh* felt ashamed at all this and asked pardon from *Rishi Pir*. And those people who had thought that he was going to lose his caste became equally ashamed and marvelled at his supernatural powers.

Rishi Pir then returned home. *Mullā Shāh* went to see two ascetics named *Saiyid Kamāl*, alias *Thaga Bābā*, and *Amīr Murādāz*, both of whom were living near the *Wātal Kadal* Bridge, and told them what had occurred at the feast he wanted to give to *Rishi Pir*. They advised him not to entangle himself by playing jokes upon such a holy man in future and to send a letter of apology for what had occurred. *Mullā Shāh* returned and wrote to *Rishi Pir* the following epistle in exceedingly submissive terms, asking for direction in the seemingly conflicting theistic theories :—

ازین هیچ ولد هیچ بن هیچ تراز هیچ دعا رسد - اگر گویم هیچم یا رب میفرماید که من

نوام - اگر گویم او من ام شریعت میفرماید ادب گو - حل کرده جواب مهربانی فرماید -

"Compliments presented by me, an ignoramus, son of an ignoramus, grandson of an ignoramus, humblest of the humble. If I say I am humble, God says 'I am thou'; If I say 'I am He,' religion taboos it as impertinence. Please solve this dilemma and reply."

(To be continued.)

MISCELLANEA.

In the (London) *Morning Post* the Indian special correspondent telegraphs as follows on 8 August 1930 :

"Since *Kohidaman* is a stronghold of the former adherents of *Bacha-i-Sakko*, who was executed by King *Nadir* after his brief tenure of the throne, there is grave apprehension that the present insurrection of the *Afridis* on the North-West frontier might develop into serious proportions and envelop Afghanistan proper, and also thereby endanger King *Nadir*.

Trouble among the *Kohidamans* arose on July 31 last, when they attempted the recovery of rifles belonging to the Afghan Government. The incidents, briefly summarised, are that the *Kohidamans*

attacked the Governor there, who was killed after his escort had been overpowered. Lorries conveying Government troops were ambushed by these rebels, who were subsequently dispersed and driven off to the hills."

Being unaware, apparently, that *Koh-i-dāman* means the 'skirt' mountains, or 'foot hills,' and misled by the termination *man*, the correspondent treats "the *Kohidamans*" as an Afghan tribe. One wonders almost why he did not write "*Kohidamen*," like the "*Mussulmen*" quoted elsewhere in these pages. At any rate a new "*Hobson-Jobson*" has been fairly started.

R. C. TEMPLE.

BOOK-NOTICES.

CATALOGUE OF THE INDIAN COLLECTIONS IN THE MUSEUM OF FINE ARTS, BOSTON, Part VI, Mughal Painting. By A. K. COOMARASWAMY, D.Sc. 11½ × 8½ in.; pages 114, with frontispiece in colour and 74 plates. Harvard University Press, Cambridge, Mass.

The collection of Mughal paintings in the Boston Museum includes the well known Ross and Goloubew collections and contains a very representative series of paintings and drawings of the reigns of the Mughal emperors, from *Akbar* to *Aurangzeb*, as well as examples of the "late Mughal," "Dakhani" and "Patna" schools. These are described with appropriate detail in this Catalogue by that expert in Indian art, Dr. A. K. Coomaraswamy, with a historical introduction, a bibliography of Muhammadan painting and three useful indexes. *Akbar*, who inherited from his father and grandfather a keen appreciation of art and literature, having consolidated the empire upon a firm basis, was the first of

the dynasty to have leisure to devote to the systematic encouragement of art, both indigenous and imported. It must be remembered that painting had attained a high standard of merit in India from very early times; and the indigenous talent was fully prepared to assimilate the influences of the art of Persia, a further infiltration of which came with *Humāyūn* on his return from exile in that country, and of the art of *Herat* and Central Asia that had entered with *Bābur* and his followers. *Akbar* appears to have maintained a large school of painting at *Fathpur Sikri*, where the majority of the artists were probably Hindus, to judge from the list of famous painters of his time given by *Abul Fazl*, who adds, regarding the work of Hindu artists: "Their pictures surpass our conceptions of things. Few, indeed, in the whole world are found equal to them." Under his son, *Jahāngir*, who (characteristically!) dilates in his *Tūzūk* on his own acumen in judging painting, portraiture of the miniature type

(3) *Alexandria*.—Kaṭalya writes that coral came from Alakanda (*pravālakam Alakanda-kam*).³³ Mr. Surendranāth Majumdar Śāstrī, in his notes on Cunningham's *Ancient Geography of India*, remarks that Kaṭalya is silent about Alakanda, but he mentions the Barbara river and the Barbara sea, as also the river Srotasī as a source of pearls. A lake named Śrighanta in the centre of the sea of Barbara has also been mentioned by him. Now, combining these bits of information, we find that the country of the Barbaras was on the west or north-west frontier of India, and that it stretched up to the Arabian Sea. In it there was a lake not far from the sea. Alakanda stood at the mouth of the river falling into the sea. The above description of Alakanda fits well with that of "Alexander's Haven." Dr. Smith has shown, on the authority of Major Raverty, that the large lake at the mouth of the river where stood Alexander's Haven still exists and is called Samārāh.³⁴

Alexander came to India during Chandragupta's time. If Kaṭalya was his minister, is it possible that he would have recognized a name which Greeks gave to a part so recently and have associated it with a particular kind of coral found there?

(4) *Privilege of coining*.—Hindu princes prior to the Christian era were never fond of exercising their privilege in respect of coinage. Coins were issued according to the demand of the market by trading guilds. Punch-marked coins are examples of this. Historical data support this view, as not a single coin of Chandragupta or Āśoka has been yet discovered. Contrary to this, Kaṭalya considers coining to be the prerogative of a king and prescribes severe punishments for those who try to manufacture coins. This seems to be the result of foreign influence.

(5) Kaṭalya's *Artha-śāstra* advocates ideals and culture which are non-Indian. This may be due to the fact that the Mālwa empire for a long time remained under the influence of Greeks, Śakas and Hūnas. Fish and meat-eating became common. Sending of wine by a lady to her lover as described in the *Artha-śāstra* may be a Persian custom, later on adopted by the people of Mālwa. Divorce and separation were not despised. All these facts go to show that we shall not be far from the truth if we accept the date of the *Kaṭaliya Artha-śāstra* as falling somewhere between 480 and 510 A.D.

LIFE OF RISHI PĪR PANDIT PĀDŠAH.

A Great Hermit of Kashmir.

By PANDIT ANAND KOUL, ŚRĪNAGAR, KASHMĪR.

(Continued from page 98.)

To this Rishi Pīr wrote the following reply :—

مالکان راہ بادیت طریق بطریق طے کردہ اند کہ اصل گورد گمراہی بدامن شان نہ
نشدہ است۔ خار ذلالت بدامن آنہان نہ خلیدہ است۔ خدا کہ بہت و بود و باشد۔ (بیت)
شریعت گو طریق جو حقیقت رو باید بود کہ قند و روغن و گندم بہ جمیعت شود حلوا

"The travellers passing over the desert of religion have traversed [it] in such a manner that neither the dust of losing their way has ever settled on, nor the thorn of degradation has ever pierced, the hem of their garment; because God was, is, and will be.

[Couplet.]

"One should be a preacher of the laws of religion, a searcher after religion [and] sincerely devoted to religion,

As sweetmeat is made by the combination of sugar, clarified butter and wheat [flour]."

Rishi Pīr meant to say that, if Mullā Shāh dived deep into the cardinal principles of religion he would get a true perspective of it and, having thus emerged from the whirlpool of doubts, would find no difference as regards the theory of *One Indivisible Real Essence* pervading through all that was, that is, and that ever will be.

³³ K. S., p. 78.

³⁴ Smith, *E.H.I.*, p. 109 and n.

Aurangzeb once (probably in 1663 A.D., when he was in Kashmir) told Rishi Pir that whenever he was eating his meals, blood came into his sight, and requested him to explain why this was so. Rishi Pir told him that it was the blood of innocent Sarmad whom he had put to death. Sarmad was a renowned Şûfi ascetic and a pantheist, who used to go about naked, singing his own smooth-flowing verses, which breathed not only the mystic fervour of the Şûfi, but also a lofty spirit of catholicity, rising above the wrangle of sects and cherishing the truth inherent in all creeds. One day (about 1647 A.D.) he was walking by the palace at Delhi, loudly singing a song. Aurangzeb's daughter, Zebu'n-nisâ', a gifted poetess and patron of literary men, looked out from a balcony to hear him. Sarmad beheld her and bawled out :

چهار چیز غم از دل برند کدام چهار

There are four things which dispel sorrow from the heart : what four ?

Zebu'n-nisâ' replied :

شراب و سبزه و آب روان و روئے نگار

Wine, a green sward, running water and the face of a beautiful woman.

Aurangzeb, who was sitting at a window in an adjoining room, overhearing these indelicate verses, angrily remonstrated with his daughter on her frivolity. She then changed what she had just said and told him that she had answered to the query of Sarmad thus :

نماز و روزه و تسبیح تو به استغفار

Prayer and fasting and rosary and repentance craving grace.

Then the emperor upbraided Sarmad, asking what business he had to wander about near the palace where his *zanâna harim* were living. He was arrested, and order was passed that he should be hanged. Sarmad made a pathetic appeal to those who were present, in the following verses :—

اے دیدہ و ران اہل ہوشید
در چارگ کار من بکوشید
جانان را بمن بیارید
این مردہ تنم بدو مدارید
گر بوسہ زند بہ دو لبانم
ور

O intelligent, clever people !

Try to render help in my affair.

Bring my sweetheart to me ;

Entrust to her this dead body of mine.

If she kisses my two cheeks

If

After uttering this much he fell down insensible. The ministers present at this tragic scene told the emperor that Sarmad was quite innocent. Several learned scholars who were present wondered what Sarmad had intended to add after the word *ور* ('or'). Jami, who was among the learned poets there, said it was :

ور زندہ شوم عجب مدارید

If I revive to life do not wonder.

The ministers thereupon requested the emperor that Zebu'n-nisâ' might graciously be asked to kiss Sarmad's face. He agreed, and accordingly Zebu'n-nisâ' kissed Sarmad ; when, lo ! he came to life again. Aurangzeb then pardoned him.

After a while, Sarmad, in his usual naked condition, passed in front of Aurangzeb at a time when he was saying his prayers. The emperor got very angry at being thus disturbed.

As an uncompromising monist, Sarmad denied the existence of Matter, and felt no shame about anything pertaining to his body. He fearlessly addressed the emperor thus :

آن کس کہ ترا تاج مہنشاہی داد
ہمارا ہمہ اسباب پریشانی داد
پوشیدہ لباس ہر کہ را عیب است
بے عیبان را لباس عربانی داد

He who has invested thee with the emperor's crown
Clad me completely in the garb of distress.
He put dresses on all whom He saw sinful ;
On the sinless He conferred the robe of nakedness.

A bench of Muslim theologians sat in judgment over Sarmad and doomed him to be hanged. Sarmad mounted the scaffold singing extempore verses in a lofty strain of Şûfiism :

شوم برہنہ پاائی ہر س الفقی ندارم
بہ صریح پادشاہی اسکندر و سلیمان
بہرے صبا پدائے سر من فقاد گویان
کہ شہا ملک دولت من ملک بینوائی

I feel no shame for bare-footedness nor desire for
Alexander's and Solomon's kingdom and throne ;
O breeze, convey a message that my head fell exclaiming
That you are the emperor of an empire and I the emperor of poverty.

To return to the main narrative. Rishi Pîr told Aurangzeb to remember the contents of the two following Persian couplets :—

رشت و زیبا ہرچہ بینی دست رو بروئے منہ
عیب صنعت گر نہائی غیبت بر صنعت گراست
گرچہ ملت مختلف شد، ہیکس محروم نیست
باغبان را در چمن ہر گل برنگ دیگر است

Lay not the hand in disapproval on anything you see, be it good, be it bad :
To call the handiwork faulty is to find fault with the craftsman.
Though there are different religions, none is forbidden :

The gardener has flowers of different colours in the flower-bed.

Rishi Pîr then invoked the spirit of Sarmad and beseeched him to excuse Aurangzeb. Thereafter the emperor no longer saw blood in his food. Rishi Pîr also advised him that he should earn his own daily bread by some honest manual labour and not take anything for his own food from the public treasury. Thenceforth the emperor began to work during his leisure hours as a scribe of the Qurân, and whatever money he got for the copies made, he lived thereon.

One day a Muhammadan woman, who had faith in Rishi Pîr, came and invited him to a feast at her house. He accepted the invitation and went to her house at the appointed hour. A Brâhman priest accompanied him. The woman, simple-minded as she was, had cooked the food herself and she brought two platefuls, setting one before him and the other before his companion. Rishi Pîr only touched the plate and, thanking his hostess, assured her that it might be considered as eaten, and asked her to take it away. The Brâhman, however, began to eat the cooked food without any scruple, when Rishi Pîr at once stopped him. On his return, Rishi Pîr spoke sorrowfully to his disciples that this fool had lost his caste by partaking of food cooked by a Muhammadan. A poet has sweetly moralized from this incident thus :—

ہر کہ نیت بست بر زناں خود زناں بست
ہر کہ شک آوردہ است نارد کلید دین بدست

Whoever pinned his faith to his sacred thread wore it truly.

Whosoever entertaineth doubt is bad : he will not get the key of religion into his hand.

The Brāhmaṇ expressed profound regret for his folly, and then Rishi Pīr made him perform a *prāyaścī* ceremony before he was taken back into the Hindu fold.

Once some Muhammadans were betting about jumping over a deep and wide ditch at Harī Parbat, but none would come forward to do it. Nānak Shāh, one of the chief disciples of Rishi Pīr, happened to pass by at the time, and he jumped clean over it twice. He won the wager and, after making a bow towards the goddess of Harī Parbat, went away. The people were amazed at his feat, but taunted him for bowing before a stone. He repeated to them the following two couplets in Persian, and asked them to ponder over their meaning :—

زانکه هندو زنده دایم بت پرستی میکند . : . مرده سوزد متو گردد زیر بار سنگ نیست
فی الحقیقت بت پرستی کاروبار ننگ نیست . : . هیچ مومن بعد مردن غیر بار سنگ نیست

As a Hindu ever performs idol worship in his life,

He, when dead, is burnt and consumed and is not [placed] under the burden of a stone.
In truth idol worship is not a shameful practice.

No Muslim, after dying, is without the load of a [tomb] stone.

There was a saint in the time of Rishi Pīr whose name was Zuy. He used to practise *yoga*, which he, of course, kept hidden from the people. He was very shy and for this he was nicknamed Zanāna ('feminine') Zuy. He was believed to be a simpleton. One day Rishi Pīr, who knew his worth by inspiration, went with a large number of disciples to his house to pay respects to him, but when Zanāna Zuy heard of his coming, he inferred that people had come to know of his practising *yoga* (as Rishi Pīr would not come to pay respects to an ordinary man). He lay down and made his soul part from his mortal coil. Soon after Rishi Pīr reached the house and was very much grieved at not being able to see him before he died.

One day Rishi Pīr went to Bhorī Kadal to collect his fixed presents in cash from the Bhoras. They did not want to pay, and in order to put an end to his frequent calls, they gave him a pill of over half a tola of opium to eat. This he swallowed. There was a milk-seller on the spot, who, out of love for him, poured milk mixed with sugar and almonds into his mouth. The opium, however, produced no effect on him. Soon afterwards a fire broke out at Bhorī Kadal, and all the houses and shops of the Bhoras were destroyed: only the shop of the milk-seller was saved. The chronogram of this fire is *آتش زر گیر* ('the fire of the collector of money'), i.e., 1138 A.H. (V. S. 1726).

Once Rishi Pīr was told by his aged mother that she desired to go and bathe at the Sunda Brārī (Trisandhya), an intermittent spring in Brang pargana, but that she was unable to go there on account of old age. He told her that she might go to the neighbouring *ghāt* of the Jhelam with him, and he would cause her to bathe in the water of Sunda Brārī. She went with him and, on reaching the *ghāt*, he bade Sunda Brārī appear in the following Persian couplet :—

چه قدرت سنده براری را نیابد
به استقبال شاهنشاه ریشی

What power [has] Sunda Brārī that she will not go forth
To receive Shāhān-shāh Rishi ?

As soon as he uttered this couplet the water gurgled out from the parapet wall of the *ghāt* and began to flow into the river. His mother then bathed in it, after which it ceased to flow again.

One day Nānak Shāh came running to Rishi Pīr and told him in distress that his mother had suddenly died and requested that she might be revived to life. He replied that a person whose span of life had come to an end must die, but his mother could be brought to life again, provided he was willing to give some years to her from his own life. Nānak Shāh replied that he would give fourteen years to her from his own life. Rishi Pīr then told him to go back and crack fourteen water-chestnuts near her head and eat their kernels, and she would revive and live for fourteen years more. Nānak Shāh did as he was told. His mother revived, and she did not die until fourteen years had passed.

There are current many other stories of miracles worked by Rishi Pīr from time to time, but I have not given them here for fear of lengthening this article too much.

In his old age Rishi Pīr lost the power of walking : he crawled about on wooden sandals; or else he was carried in a palankeen by his disciples. He died at the age of sixty years at Śrīnagar on the 6th of the dark fortnight of Baisākh (the lunar day and month of his birth) V.S. 1754 (1697 A.D.). He was cremated at the Bhaṭṭayār *ghāt* below the 5th bridge. One of his wooden sandals was preserved as a relic. The fellow of this had been lost in his lifetime (1672 A.D.) in a conflagration by which 2,100 houses were destroyed, and about which a poet composed the following couplet :—

آنچنان آتش ز قہر ایزدی آن شب فروخت
ہم دہ و ہم دو ہزار و ہم نود خانہ بسوخت

Such a fire raged by the wrath of God that night
That ten and two thousand and ninety houses were destroyed.

The other sandal is still preserved on a throne at his shrine. This shrine was rebuilt by PaṇḌit Nand Rām Tikū. It was destroyed by fire, but was reconstructed by Munshī Tilak Chand and is still standing.

In spite of four centuries having elapsed since Rishi Pīr lived, his memory still endures and will defy the flight of time, as mankind likes to remember the great and saintly men and women who have departed. They supply a spiritual bridge between Being and Becoming. The Hindus still have faith in his spirit as a resolver of difficulties. Whenever a man has a desire for something or is in some trouble, he vows to deliver at his shrine a cash present of 14½ *puntshu* (a *puntshu* being equal to two *bahaganis* and one *bahagani* equal to eight *kauris*), and, conformably to his vow, pays the cash as soon as his desire is fulfilled or his trouble is surmounted. This is called *mushkil āsān*. The priests of the shrine give in return some roasted rice, a loaf of bread and some *ispand* (wild rue), after consecrating them by the touch of the relic of the Pīr. The amount of the present and the things given in return were fixed by Rishi Pīr himself in his lifetime.

Rishi Pīr had one son named Rahānand, who, out of affection, was called Rahnavāb. After his father's demise he gave up the world and became a recluse. Rahānand had twin sons, named Lāla PaṇḌit and Kāshī PaṇḌit. Lāla PaṇḌit carried on the duties of a pious householder, but Kāshī PaṇḌit, fired by the love of God, became an ascetic and went away to Jodhpur, where he died.